AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

RED HOT CHILI PEPPERS

# out in l.a.

PARENTAL ADVISORY • EXPLICIT LYRICS • ADVISORY

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**Transcribed by PAUL PAPPAS**

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PART ONE

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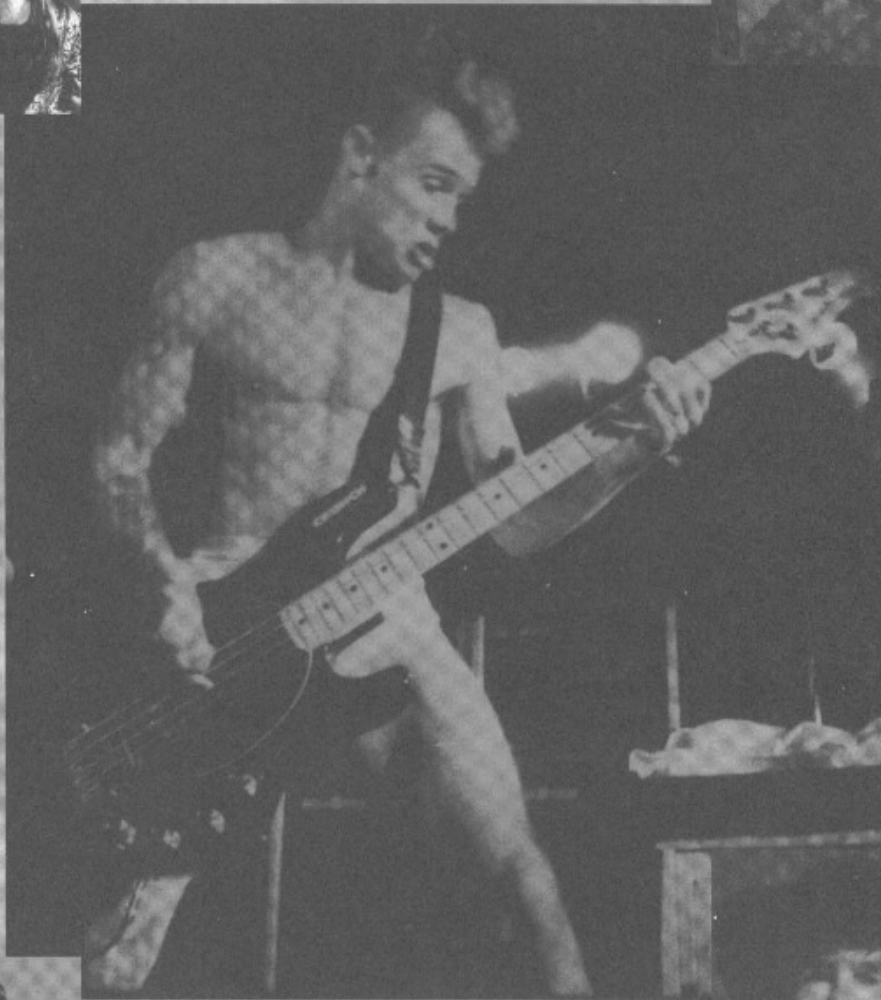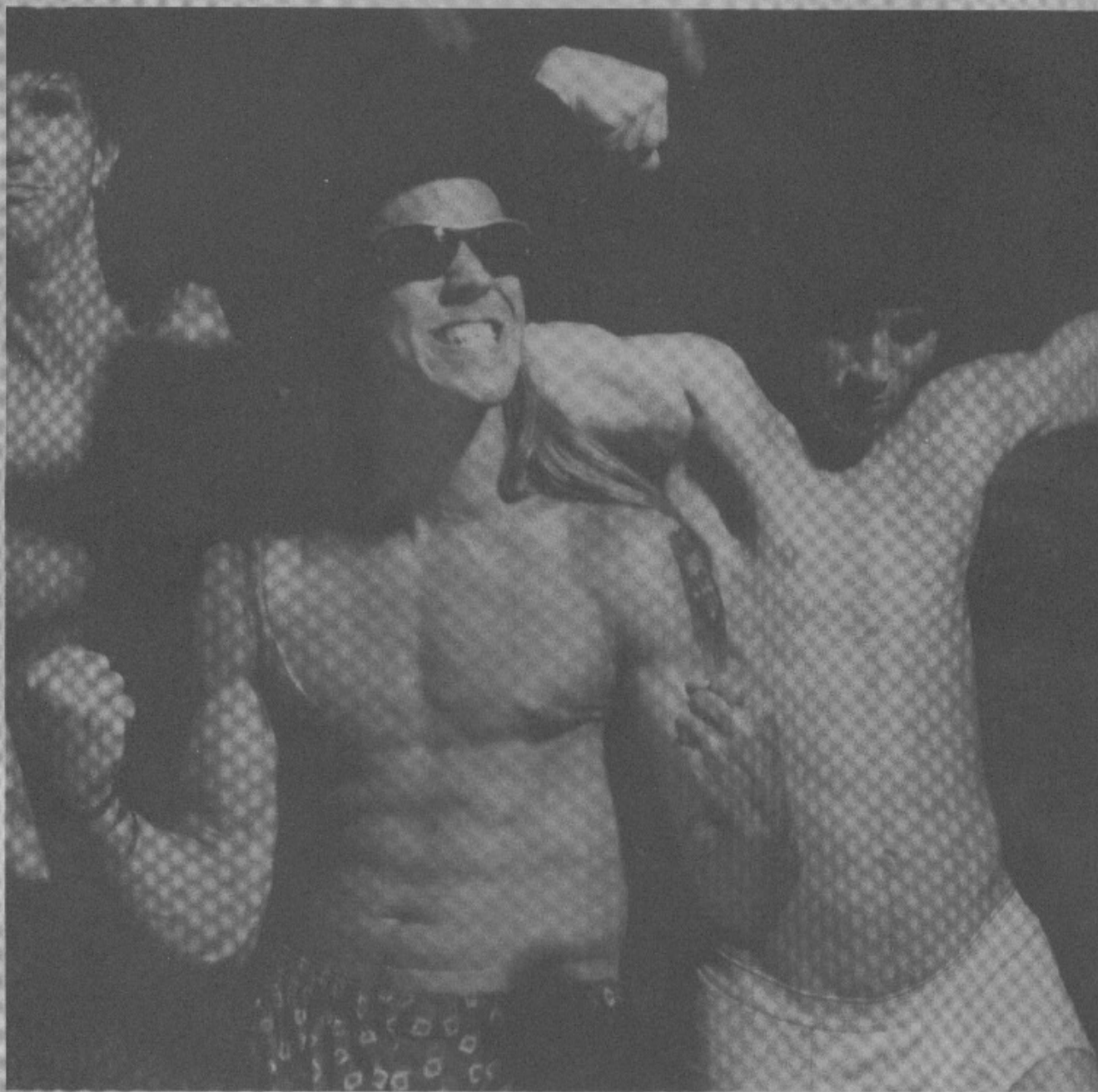
BECAUSE I CAN NOT CAPTURE THE DEFINITIVE EXPLANATION OF THE UNIVERSE WITH ONE PERFECT SENTENCE, I WILL BEGIN WITH AN AWKWARD MENTION OF ONE PERSON WHO WAS AND IS (STILL) AN ESSENTIAL MEMBER OF ITS CONTENTS: HILLEL SLOVAK. HILLEL WAS THE OLDER BROTHER OF A TWO BROTHER ONE MOTHER HOUSEHOLD. HE LIVED JUST TWO BLOCKS FROM FAIRFAX HIGH SCHOOL WHICH IS WHERE WE MET. ONE DAY AFTER SCHOOL HE INVITED ME OVER FOR EGG SALAD SANDWICHES. ONE AFTERNOON WAS ALL IT TOOK FOR US TO KNOW THAT WE WOULD BE FRIENDS FOREVER, FOR BETTER, FOR WORSE, FOR EVERYTHING IN THE UNIVERSE. HILLEL WAS A GUITAR PLAYING MAN AND UNLIKE ME, HAD A GUITAR PLAYING PLAN.

IT IS DELIGHTFULLY ABSURD HOW ONE MIGHT MAKE A LEFT INSTEAD OF A RIGHT TO END UP CROSSING PATHS WITH A STRANGER WHO WILL FOREVER

CHANGE YOUR LIFE. MICHAEL PETER BALZARY CHANGED MY LIFE. WE MET OVER A FRIENDLY ALTERCATION DURING A LUNCHBREAK AT FAIRFAX. WE WERE FIFTEEN YEARS OLD. MIKE WAS MY FIRST MUSICAL FRIEND. HE PLAYED TRUMPET IN THE SCHOOL MARCHING BAND AND I DABBLED IN THE SCHOOLS THESPIAN ACTIVITIES. WE WERE DRAWN TO EACH OTHER BY THE FORCES OF MISCHIEF AND LOVE AND WE BECAME VIRTUALLY INSEPARABLE. IN THE YEARS TO COME WE WOULD SHARE MORE THAN MY IMAGINATION COULD CONCEIVE. THE ADVENTURES OF PLEASURE AND PAIN WE SHARED MADE IT'S WAY DIRECTLY INTO THE MUSIC THAT WE WOULD ONE DAY PLAY.

AT THIS POINT IN MY LIFE, 1977, I HAD NOT CONSCIOUSLY ACKNOWLEDGED ANY INTEREST IN PLAYING MUSIC. I WAS HOWEVER ENCOURAGED BY MY SEVENTH GRADE ENGLISH

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TEACHER, MRS. VERNON, TO WRITE WORDS. THAT IS WHAT I DID. I WROTE FUNNY LITTLE POEMS, LOVE LETTERS TO MY GIRLFRIEND AND SPASTICALLY AMUSING COMPOSITIONS FOR MY SCHOOL.

MEANWHILE HILLEL AND JACK IRONS, WHO HAD BEEN FRIENDS FROM THE AGE OF TWELVE, BEGAN STUDYING MUSIC AT THE AGE OF THIRTEEN. THEY TOOK THEIR FIRST MUSIC LESSONS IN THE SAME HOUSE AT THE SAME HOUR OF THE SAME DAY. YEARS LATER I WOULD FEEL BLESSED TO BE IN A BAND WITH THESE GIFTED AND DEDICATED MUSICIANS. FLEA WILL TAKE IT FROM HERE.

ANTHONY

# PART TWO

Anthony, Hillel, and I, also known as
the Faces, Fire Man, Earth Man, Wind Man, Poco, Flaco,
Fuerte, Swan, Clem Phlegm, Huey Spitoon, Slim and
the Israeli Cowboy lived up on Wilton and Franklin
with a couple of Frenchmen of dubious distinction
named Fab and Joël. There in Hollywood California
where I used to practice trumpet on the same
roof which the landlady jumped off to her death
and we slipped in and out of various fascinating
and frightening dimensions, we formed
Tony Flow and the Miraculously Majestic Masters of
Mayhem (later to become the Red Hot Chili Peppers.)
This happened because when friends hang out and
truly love each other, cool shit ends up flowing down
the River. Jackie I was over with us one day
and we started spewing out some funky Jam which
became our first song Out In L.A. because our
friend the funky diva Gary Alan needed an opening act.
So we got our choreography together and rocked
that shit shortly thereafter at the Rythym Lounge
and we all knew deep in our assholes that this
was the real deal Jambobboogie that had to be
dealt with. Now I was playing bass in a punk rock
band called FEAR at the time and the drummer
Spit Stix knew a place up on Hollywood and
western where we could record cheap. Ha, Ha
Anthony had a Job at a computer graphics
place with these meticulously anal retentive
gay guys who cruised Santa Monica Blvd
for boys so he upped the dough and we
went in one day to get our shit on tape.
We all felt really lucky to be in a studio.
It was a beautiful feeling when we played
that day, I distinctly remember looking over
at Hillel, the messiah, and feeling like I was
floating. Hillel, Hillel, Hillel, Hillel, I
love him and miss his funky, artistic, creative
ass so much. His intro to Green Heaven on
this tape touches my deepest place. I was
so in love with Anthony's words then, they
made the rest of us laugh like like shit and
I used to proudly recite Green Heaven to
my mother over the phone. Dig Jackies funky
drumming if you have to ask you will never
know. Now by this time the Faces had
left the Frenchmen and moved over to
the Land of Lee, where they sold dime bags
in front of our house (I once ran into H.R. there)
and threw bottles and rocks at us on the
first day we moved in but we had our tape
and Anthony and I would play it for
anybody that would listen (mostly little kids
and babys, ya know, Baby Appeal). There was
really nothing else like this music at the
time (or ever for that matter, not to stroke myself
too much). It came out of pure love, which
is the most powerful thing in the world. I'm
sure this demo tape is the best recording I
was ever a part of.

There's also a song here called
What IT IS. Anthony and I stayed up all night,
wrote it, and recorded it in the wee hours of
the morning on our blaster to show to Jackie
and Hillel later that day. We gave it to
Nina Hagen. Ali Po Po was there when we did it.
Oh.... and don't forget that the words
You Always Sing the Same were originally written
in French by our Gaudaloupian pal Joël Virgel.
Edward Hilly's in your pants.

Love,

FLEA

# Higher Ground

Words and Music by Stevie Wonder

Verse
G5
A5
Gtrs. 2 & 3 tacet
E9
E9
1. Peo - po-pe, peo - ple,
* During verses, lead vocal w/ echo.

Gtr. 1 tacet
N.C.(E7)
keep on learn-in'.
Sol - sol-diers,

F#7#9
keep, keep on war-rin'.
World,

A7#9
keep, keep on turn - in',
'cause you won't be too

F#7#9
A7#9
keep, keep on turn - in',

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Rhy. Fig. 1B, 2 times
* E9 G5 A5 N.C. G5 A5 E9 G5 A5
'cause you won't be too long.
* Chord symbols reflect combined tonality when Rhy. Figs. 1 and 1B are recalled.

Chorus
Gtr. 1 tacet
N.C. G5 A5 N.C. A7#9 E9 A7#9
I'm so darn glad he let me try it a - gain, 'cause my last time on earth I lived a
Gtr. 4
Rhy. Fig. 2
Gtr. 2
1/2
* Lead vocal is doubled by background vocals till end of Chorus.

E9
A7#9
E9
whole world of sin.
I'm so glad that I know more than I knew then,
gon - na

Gtr. 2: w/ Rhy. Fig. 1B, 2 times
F#7#9
A7#9
N.C.
G5
A5
keep on try - in' till I reach the high - est ground.
End Rhy. Fig. 2

N.C.
G5
A5
N.C.
G5
A5
N.C.
G5
A5

Verse
Gtr. 2 tacet
N.C.(E7)
3. Teach - ers, a-keep on teach-in'.
Gtr. 5: w/ Fill 1
Pre - pre-pre - pre-pre - pre - pre - pre - pre - preach - ers, a - keep on
preach-in'.
Wo - wo - world,
F♯7♯9
F♯7♯9
A7♯9
keep, keep on turn-in', 'cause you won't be too long.
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Rhy. Fig. 1B, 2 times
E9 G5 A5
N.C. G5 A5 E9 G5 A5 N.C. G5 A5
Verse
Gtrs. 1 & 2 tacet
N.C.(E7)
4. Pow - ers,

* Lead vocal is doubled by background vocals, next 10 meas.

E9
A7♯9
E9
try it a - gain, 'cause my last time on earth I lived a whole world of sin. Glad that

A7♯9
E9
F♯7♯9
A7♯9
glad that glad that I know more than I knew then, gon - na keep on try - in' till I reach the high - est

Gtr. 2: w/ Rhy. Fig. 1B, 4 times
w/ Voc. Fig. 1, 4 times
N.C.
G5
A5
ground.

N.C.
G5
A5
Spoken: Stev-ie, Stev-ie, Stev-ie, Stev-ie, knows that, uh, no-bod - y's gon-na bring me down. Stev - ie knows that, uh,

Interlude
Gtr. 1: w/ Rhy. Fig. 1, 4 times
Gtr. 3: w/ Riff A, 3 times
Gtrs. 2 & 4 tacet
N.C.
G5
A5
E9
no - bod - y's gon-na bring me down.
Stev - ie knows _ that, uh,
no - bod - y's _ gon - na bring _ me down.
Steve, Steve, Steve, Stev - ie knows that, uh, ___ no - bod-y's gon-na bring me down.
Stev - ie knows that, - uh,
no - bod - y's _ gon - na bring me down.
Gtr. 3 tacet
Gtr. 2: w/ Rhy. Fig. 1A
G5 A5
Bridge
Gtr. 1: w/ Rhy. Fig. 1
E9
Gtr. 2: w/ Rhy. Fig. 1A
G5 A5
Spoken: Some-thing of a wise man, some-thing of a fool. Do you love Stev - ie Won-der? Yes I do, yes I do.
Gtr. 4
N.C.(E7)
Gtr. 2: w/ Rhy. Fig. 1A
G5 A5
(w/ echo repeats)
Show me your soul _ and I'll show you mine. _

Gtr. 5: w/ Fill 1, 16 times, simile
N.C.
G5
A5
Gtr. 1: w/ Rhy. Fig. 1
E9
N.C.(E7)
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Rhy. Fig. 1B
Begin Fade
Gtr. 2: w/ Rhy. Fig. 1B, 1st meas.
Fade Out

# If You Want Me To Stay

By Sylvester Stewart

Gtr. 1 tacet
N.C.
Voc. Fig. 1
End Voc. Fig. 1

Black as you. Black as you. Black as you. Black as you.

Gtr. 2 (clean)
mf
w/ wah-wah

* Gtr. 3 (clean)
mp
w/ chorus

* Two gtrs. arr. for one gtr.

Bkgd: (Ooh. ______ Ooh, _ doo, doo, doo. _ Doo, doo, doo, doot,

8va
loco
8va
H.H.
H.H.

* Rock wah-wah in specified rhythm; + = closed; o = open

* Chord symbols implied by bass.

Gtr. 5: w/ Riff B
(Fm)
(B♭m)
(A♭)
(D♭)
Doo, doo, doo, doo, doo, doo.
Ooh.
Ooh,
doo,
doo, doo.
Doo, doo, doo, doot,
8va
H.H.


(G♭)
(Fm)
(B♭m)
doo.
Doot, doo.
Doo, doo, doo, doo, doo, doo.
Ooh.
Ooh,
loco


Riff B
*Gtr. 5
play 3 times
* Horns arr. for gtr.
** B♭ sustains 2nd & 3rd times.

(Ab)
(Db)
(Gb)
(Fm)
doo, doo, doo. Doo, doo, doo, doot, doo. Doot, doo. Doo, doo, doo, doo, doo, doo, doo, doo.
1/2
(Bbm)
(Ab)
(Db)
(Gb)
Ooh. Ooh, doo, doo, doo. Doo, doo, doo, doot, doo. Doot, doo.
(Ab)
Verse
(Bbm)
N.C.
Now, when you see me a - gain, I hope that you'll have been the kind of
Doo, doo, doo, doo, doo, doo.)

Gtr. 5: w/ Riff B1
Fm
Gtr. 4: w/ Rhy. Fill 1
**N.C.(B♭m)
per - son a-that you real-ly are now. I'll be so good.
* vol. knob swell
** Chord symbols implied by bass.
(A♭) (D♭) (G♭) N.C.
I wish I could get this mes-sage o-ver to you now.
full
1/2
Outro
All gtrs. tacet
w/ drums & synth. effects
N.C.
Gtr. 1: w/ Riff A
N.C.(B♭m) (A♭) (D♭) (G♭) (Fm)
play 6 times
Gtr. 1 tacet
w/ synth. effects
N.C.
Riff B1
* Gtr. 5
* Horns arr. for gtr.

# Behind The Sun

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak, Jack Irons, and Michael Bienhorn

* Key signature denotes E Mixolydian.
** Sitar arr. for gtr.
*** Two gtrs. arr. for one gtr.
† Chord symbols reflect combined tonality.

Verse
Gtr. 3 tacet
E9
E6
1. One day, while bath - ing in the sea, _ my
Gtr. 1
Riff B
let ring
Rhy. Fig. 2
Gtr. 2
* Lead vocal is doubled throughout, except when harmony is indicated and during spoken lyrics.
Gtr. 2: w/ Rhy. Fig. 2
talk - ing dol - phin spoke to me. _
He spoke to me in sym - pho - ny. _
End Rhy. Fig. 2
N.C.
Gtrs. 1 & 2 tacet
(bass)
from free - dom's peace be - neath the sea.
End Riff B

Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
E9
E6
E9
E6
E9
E6
He looked to me, eyes full of love, said, "Yes, we live be - hind the sun."
Gtr. 1

Chorus
Gtr. 2: w/ Rhy Fig. 1, 1 1/2 times
Gtr. 3: w/ Riff A, 4 times
Gtr. 2: w/ Rhy. Fill 1
E9
N.C.(D)
(A)
(E)
E9
Be - hind the sun.

N.C.(D)
(A)
(E)
Gtr. 2: w/ Rhy. Fill 2
E9
Be - hind the sun.
Yeah, yeah, yeah, yeah,

Rhy. Fill 1
Gtr. 2
Harm.

Rhy. Fill 2
Gtr. 2

Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas.
N.C.(D)
(A)
(E)
yeah, yeah, yeah, yeah. Be - hind the sun.
Spoken: The

Gtr. 2: w/ Rhy. Fill 3
E9
Gtr. 4: w/ Fill 1
sun goes up and the sun gets down. But, like the heart of the sun, my heart con - tin - ues to pound.

Gtr. 2: w/ Rhy. Fig. 1
N.C.(D)
(A)
(E)
E9
Be - hind the sun.

Rhy. Fill 3
Gtr. 2

Fill 1
Gtr. 4 (clean)
mf

Verse
Gtr. 1: w/ Riff B
Gtr. 2: w/ Rhy. Fig. 2, 2 times
Gtr. 3 tacet
E9
E6
2. Now, while I show-er in the rain, _
I watch my dol-phin swim a - way. _
The one who lis - tens to the surf _
can
Gtr. 4
8va
Harm.
feel the pulse beat of the earth.
Gtr. 1 & 2 tacet
N.C.
(bass)
Gtr. 2: w/ Rhy. Fill 4 (see next page)
Gtr. 1: w/ Riff B, 1st 4 meas.
Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
And like my dol - phin swims so free, _
the

Chorus
Gtr. 2: w/ Rhy. Fig. 1, 1 1/2 times
Gtr. 3: w/ Riff A, 2 1/2 times
Gtr. 4 tacet
Gtr. 2: w/ Rhy. Fill 5
E9
E6
E9
N.C.(D)
(A)
sun does swim in - to the sea.
Be - hind the sun.
loco
Gtr. 1

Gtr. 4: w/ Fill 2
(E)
E9
N.C.(D)
(A)
Be - hind the sun.

Rhy. Fill 4
Gtr. 2

Rhy. Fill 5
Gtr. 2

Fill 2
Gtr. 4

Interlude
Gtr. 3 tacet
A7
A7sus4
A7
A7sus2
Gtr. 2
let ring
Gtr. 1
A
Asus4
A
Asus4
A
Asus4
N.C.
A7
A7sus4
A7
A7sus2
let ring
Fill 4
Gtr. 3
Harm.

A Asus4 A Asus4 A Asus4
N.C.
3. An
Verse
Gtr. 1: w/ Riff B
Gtr. 2: w/ Rhy. Fig. 2, 2 times
E9 E6 E9 E6 E9 E6 E9
is - land fly - ing through the sky, one day your son might ask you why. And
Gtr. 4
E6 E9 E6 E9 E6 E9
if your son should be a girl, she too might ask you of this world.
8va loco
Harm.
Gtrs. 1 & 2 tacet
Gtr. 1: w/ Fill 5 (see next page)
N.C.
(bass)
Gtr. 1: w/ Riff B, 1st 4 meas.
Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
E9 E6 E9 E6
The sun shines sweet up - on your beach, and

Chorus
Gtr. 2: w/ Rhy. Fig. 1, 2 1/2 times
Gtr. 3: w/ Riff A, 3 1/2 times
Gtr. 4 tacet
Gtr. 2: w/ Rhy. Fill 5
E9
E6
E9
N.C.(D)
(A)
yes, my dol-phin loves to teach.
Be - hind the sun.
Gtr. 1
loco

Gtr. 4: w/ Fill 6
(E)
E9

Gtr. 4: w/ Fill 7 (see next page)
N.C.(D)
(A)
(E)
E9
Be - hind the sun.
Yeah, yeah, yeah, yeah,
let ring

Fill 5
Gtr. 1

Fill 6
Gtr. 4

N.C.(D)
(A)
(E)
yeah. yeah, yeah. yeah. Be - hind the sun.
Spoken: The
let ring

Gtr. 2: w/ Rhy. Fill 3
E9
sun goes up and the sun gets down. But, like the heart of the sun, my heart con - tin - ues to pound.

Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas.
N.C.(D)
(A)
(E)
Gtr. 2: w/ Rhy. Fill 7
E9
Be - hind the sun.
Wow!
Gtr. 3
Gtr. 1
divisi

Fill 7
Gtr. 4
8va
Harm.

Rhy. Fill 7
Gtr. 2

# Castles Made Of Sand

Words and Music by Jimi Hendrix

Am
Em7
F5
C5
hap-pened to the sweet love you and me had?"
A - gainst the door he leans_ and starts a scene, and his tears fall and burn the
G
Chorus
N.C.(Bm7)
(Am7)
gar-den green. ___
And so cas-tles made of sand ___ fall in the sea, _____ e -
let ring
P.M.
(G)
Verse
F
ven-tu'a - 'ly. _________
2. Was an In-di-an brave_who, be-fore he was ten, played
let ring
Am7
Em7
war games in the woods with his In - di - an friends.
And he built a dream,
that when he grew up ___ he would
F5
C5
G
be a fear-less war-ri - or In-di-an chief. _______
Man-y
let ring

* Implied by bass. ** Note is not picked. Toggle switch is moved to bridge pickup position, creating impression of attack.

Verse
*N.C.(F)
3. There was a young girl whose heart was a frown, she was
fdbk.
full
* Implied by bass.

Am7
Em7
N.C.(F5)
C5
crip-pled for life and she could-n't speak a sound. And she wished and prayed that she could stop liv-ing; so she de-
semi-clean tone

N.C.(G)
F
cid-ed to die. She drew her wheel-chair to the edge of the shore, and
P.M.
let ring

Am
Em7
to her legs she smiled, "You won't hurt me no more." But then a sight she'd nev-er seen made her jump and say,
let ring
let ring
P.M.

N.C.(F5)
C5
G
"Look, a gold - en winged _ ship is pass - ing my ___ way." _
let ring
Freely
Spoken: And it didn't really have to stop, it just kept on going.
Chorus
N.C.(Bm7)
And so castles
grad. rit.
(Am7)
made of sand
sail-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la to the sea. Yeah,
(G)
eventually.
Outro
A Tempo
Begin Fade
Gsus2
Fsus2
Gsus2
B♭sus2
Gsus2
on cue:
Csus2
B♭sus2
Dsus2
Csus2
B♭sus2
Csus2
B♭sus2
Gsus2 Fsus2
Gsus2
N.C.(G5)
Fade Out
accel.

# Special Secret Song Inside

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

* Lead vocal is doubled by bkgd. vocals, next 8 measures.

Gtr. 1 tacet
pus - sy, ba - by. I want to par - ty on your pus - sy. I want to par - ty on your

pus - sy, ba - by. I want to par - ty on your pus - sy.
(Ooh.)
Chorus
N.C. E N.C. E N.C. G5 A E N.C.
I want to par - ty on your pus - sy, ba - by. I want to par - ty on your
Gtr. 1

E N.C. E N.C. E N.C. G5 A
pus - sy.
I want to par-ty on your pus - sy, ba - by, now. I want to par-ty on your, pus - sy.
1/2
1/2

E N.C. E5 N.C.
Interlude
N.C.(Am)
I want to par-ty on your lit-tle pus - sy, girl. Want to par-ty on your pus - sy.
8va
loco
dist. tone
Harm.

Spoken: So, keep on. So, keep on.
Slap that cat.
fdbk.
pitch: E
Guitar Solo
*N.C.(D5)
(C5)
Ah, some-bod-y have mer-cy on me.
8va
loco
* Chord symbols implied by bass till end.
(D5)
(C5)
(F5)
w/ bar
(C/E)
Chorus
N.C. (D5)
N.C.
(D5)
N.C.
I want to par - ty on your pus - sy, ba - by.
w/ wah-wah

(D5) N.C. (D5) N.C. (D5) N.C.
I want to par - ty, on, par - ty on your pus - sy. I want to par - ty on your
8va loco
full full full P.H. P.H. full

(D5) N.C. (D5) N.C. (D5) N.C.
pus - sy, ba - by. I want to par - ty on your pus - sy, yeah, yeah, yeah,
8va loco
full P.H. P.H. 1 1/2 full
pitch: C

Outro
Free Time
N.C.(D5) N.C.
yeah.
8va
fdbk.
w/ bar

8va
(D5)
loco
fdbk.
pitches: G E D♯ C♯ D♯

# Get Up And Jump

Words and Music by Michael Balzary and Anthony Kiedis

Jump a boy, jump a girl, jump a rope, jump for joy, just don't _ stop jump-in', keep your heart mus-cle pump-in'.

Gtr. 1: w / Riff A1
Gtr. 1: w / Riff A2
Hil-lel be jump-in' on the lit-tle ba-by frump-kin. Say what, you got a pump-kin in your pants?
A -

Gtr. 1: w / Riff A, 4 times
when you're just stand-ing or sit-ting still, _ think a-bout the frogs get-ting a thrill. _ Take a lit-tle les-son from the kang-ga-roos, _ a -

Gtr. 1: w / Riff A1
Gtr. 1: w / Riff A3
don't you know they're jump-in' foos. _ Jump you!
Jump a

Gtr. 1: w / Riff A, 2 times
Gtr. 1: w / Riff A3
nun, jump a jack, jump for fun, jump back. How's a-bout us jump-in' in the sack? _ And now it's time for a jump at-tack. _

Riff A1
Gtr. 1
full
T
A
B
5 5 3 0 3 5
3

Riff A2
Gtr. 1
T
A
B
5 5 3 0 3 5 3
3

Riff A3
Gtr. 1
T
A
B
5 5 3 0 3
3

Chorus
A13sus4
Voc. Fig. 1
N.C.
Get up and jump.
Bkgd: (Get up and jump.
Get up and jump.
Get up and jump.
Get up and jump.
Gtr. 1
1/2
full
* w/ Bkgd. Voc. ad Libs.
A13sus4
N.C.
A13sus4
N.C.
A13sus4
N.C.
Get up and jump.
Get up and jump.
Get up and jump.
* next 12 bars.
End Voc. Fig. 1
A13sus4
N.C.
A13sus4
N.C.
A - ba - ba - boo - ba - ba - boo,
Get up and jump.)
A13sus4
N.C.
A13sus4
N.C.
a - ba - ba - boo - ba.
A - ba - boo - boo - boo - ba - boo - ba, boo - boo - boo -

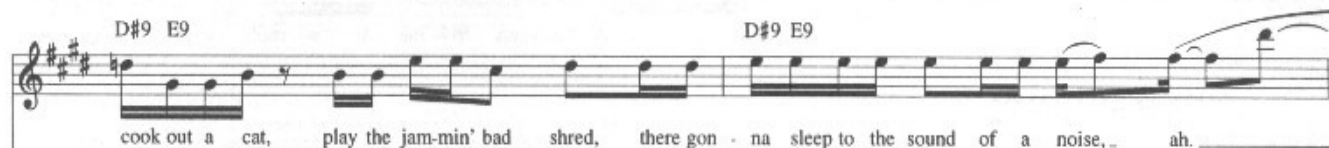
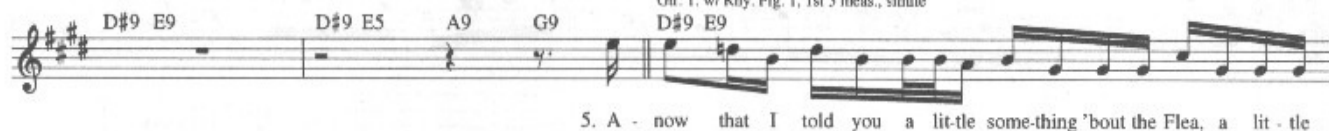
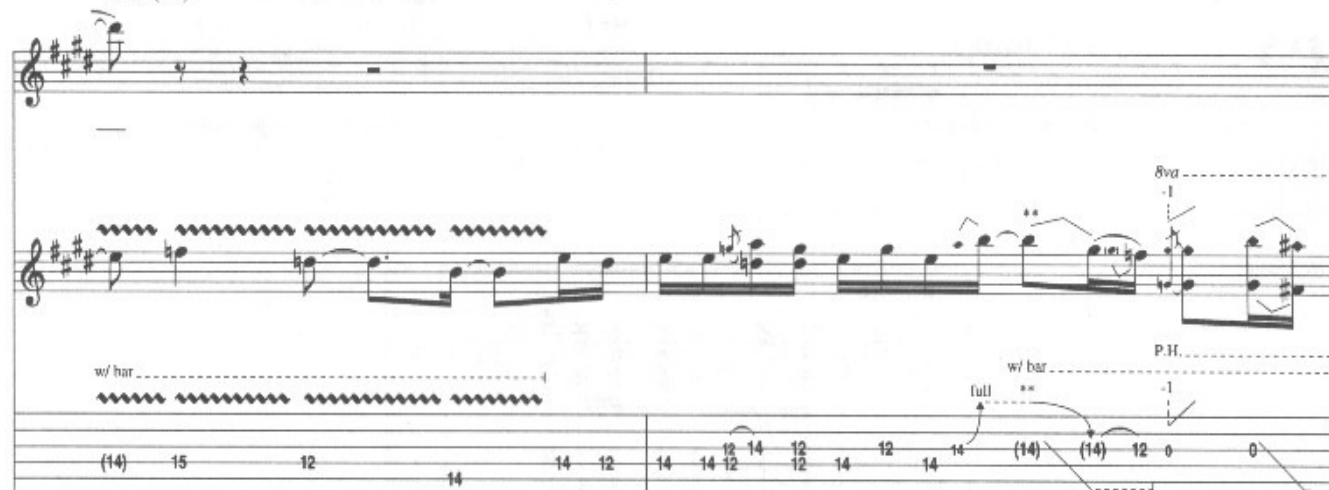
A13sus4
N.C.
A13sus4
N.C.
bay - boo - ba, boo - boo - ba - boo - ba, ba - boo - ba - do - do.
1/2
full
1/4
1/2
A13sus4
N.C.
A13sus4
N.C.
Do - dig - a - dig - a - do.
Ba - ba - do - tin - ba - ba, ba - ba - do - ba - do - bo, - ba -
N.C.(A5)
Gtr. 1: w/ Riff A, 4 times
N.C.(G7)
Verse
Gtr. 1: w/ Riff A, 5 times
N.C.(G7)
ba - do - ba - da - ba, wow!
Spoken: 2. Big boots jump with - in the jump - suits, jump -
- in' on their suits in their shin - y black boots. Per - son - al - ly, I'm fucked up!
Gtr. 1: w/ Riff A4
Gtr. 1: w/ Riff A, 10 times
Mis - ter Mex - i - can Jump - ing Bean knows this fun is ex - tra spe - cial clean.
Riff A4
Gtr. 1
full

Christ, how'd you think that he got so lean? Not from sit - ting on his god - damn spleen.
Oh, I be jump - in', I be jump - in', I be jump - in' a - lone. I be jump -
- in' for the phone, I be jump - in' Miss Jones. I real - ly want to jump on Kin - ski's bones.
Gtr. 1: w/ Riff A1, 2 times
A - Jam Bob, Jim Bob, Slim Bob, boog - ie to the
Gtr. 1: w/ Riff A, 3 times
tune of Slim Bil - ly look - in' like you're might - y sil - ly. Say what, there were wil - lies in your pants?
Outro
Gtr. 1: w/ Riff A3
N.C.(F)
There were wil - lies in your pants?
8va
Gtr. 1
Db
N.C.(F)
Db

# Out In L.A.

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

Verse
Gtr. 1: w/ Rhy. Fig. 1, simile
D♯9 E9
D♯9 E9
town makes me jump, it's got a bunch of bad chicks. Well, sure it's got some chumps, but I still get my kicks._ My
D♯9 E9
D♯9 E9
A9
G9
bod - y loves to scrump when I lick the ripe pick, a - like a come on a thumb, pop-pin' hump, hump, hump, _ a - pop out._
Bass Solo
N.C.
Gtr. 1
3. The
Verse
Gtr. 1: w/ Rhy. Fig. 1, simile
D♯9 E9
D♯9 E9
ac - tion nev - er stops, I'm as wild as can be, 'cause I'm shoot-in' for the top and my best friend is Flea.
D♯9 E9
D♯9 E9
A9
G9
Oom Chuck - a Wil - ly knew the balls to pop, but he nev - er met the Tree, so he nev - er be - bopped.

E9
out hop.
Gtr. 1
*w/ wah-wah & dist.
* next 4 meas.
4. An -
Verse
Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile
D#9 E9
- twan the Swan, from the pret - ty fish pond, was a bad moth - er jump - er, you could tell he was strong. He wore a
cold pais - ley jack - et and a hell - i - fied hat, and be - tween his legs was a cock suck - ing lass. He
A9
G9
threw a hun - dred wom - em up a - gainst the wall and he swore to fear that he'd fuck 'em all. By the
time he got to nine - ty nine he had to stop be - cause a - that's when he thought that he heard a phone.
Gtr. 1: w/ Rhy. Fill 1
Rhy. Fill 1
Gtr. 1
TAB

Interlude
Gtr. 1 tacet
N.C.
Last night and the night be - fore I heard a fop out - side, then I
came in - doors. Freak out!
Gtr. 1: w/ Rhy. Fig. 1, simile
D#9 E9
D#9 E9
D#9 E9
D#9 E5 A9 G9
Verse
Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile
D#9 E9
5. A - now that I told you a lit-tle some-thing 'bout the Flea, a lit - tle
D#9 E9
some-thing 'bout the Tree, a lit - tle some-thing 'bout me, I can't leave you hang - in', but my man Baby Beetle was sup-posed to
D#9 E9
cook out a cat, play the jam-min' bad shred, there gon - na sleep to the sound of a noise, ah.
Gtr. 1
w/ bar
*w/ dist. tone
*till end of solo
Guitar Solo
*N.C.(E9)
w/ bar
8va
full
P.H.
pitches: G B A♯
*Chord symbol implied by bass.
**Release bend & depress bar simultaneously.

8va
loco
-1/2
P.H.
w/ bar
w/ bar
-1/2
1 1/4
3/4
full
1/2
w/ bar
-1/2
pitches: G F♯

3
full
w/ bar

Verse
Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas. simile
D♯9 E9
6. We're all a bunch of broth-ers liv-ing in a cool way, a-long with
-1
flutter bar
-1

D♯9 E9
D♯9 E9
Gtr. 1: w/ Rhy. Fill 2
D♯9 E9
A9
six mil-lion oth-ers in this place called L. A.
Step out!

Rhy. Fill 2
Gtr. 1

# Green Heaven

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Sovak and Jack Irons

Verse
Gtr. 1: w/ Fill 1
E7#9
N.C.
Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1, 7 times
E7#9
N.C.
bout this plan - et, there is some-thing I know, there's a ver - y big dif-frence 'tween a - bove and be - low.
Gtr. 2 (clean)
Rhy. Fig. 1
End Rhy. Fig. 1
mp
E7#9
N.C.
E7#9
N.C.
Friend, foe, or bro, leave your bod - y on the floor. Let your spir - it fly a - way like the soul of a crow. _ Your


E7#9
N.C.
E7#9
N.C.
an - i - mat - ed au - ra will be - gin to grow _ when you lis - ten to my mind. It is time now to grow. _


E7#9 N.C.
E7#9 N.C.
Verse
Gtr. 2: w/ Rhy. Fig. 1, 13 times
E7#9
N.C.
2. Though re - volt - ing and yell - ing is man's ev - 'ry - day life, bloat his


E7#9
N.C.
E7#9
N.C.
rot - ting and skull till he dies by the knife. 'Cause here a - bove land man has laid his plan, _ and


E7#9
N.C.
E7#9
N.C.
yes, it does in - clude the Ku _ Klux Klan. We got a gov - ern - ment so twist - ed and bent,


Fill 1
Gtr. 1
T
A
B

E7#9
N.C.
bombs, tanks and guns is how our mon-ey is spent. We got V. D., her-o-in, greed._ and pros-ti-tu-tion,
ten-sion, ag-gra-va-tion, L. Ron Hub-bard so-lu-tion. Not to men - tion hard-core chem-i-cal pol-lut-ion, if you
think you're just a-way you're in a men-tal in-sti-tit-ion. And that's a heart - felt shame. 'Cause
ev-'ry-one's cra-zy, ev - 'ry-one's the same. So, why should on-ly Lar-ry, Curl-y and Moe be to blame?
Interlude
Gtr. 2 N.C.(G7)
Verse
*N.C.(A7)
3. Time now to take you to a dif - f'rent place where peace lov-in' whales flow through liq-uid out-er space.
* Chord symbol implied by bass.

Groov-in' and a-glid-in' as grace - ful as lace, a - nev - er los-ing touch with the o-cean's em - brace. Di -
vin - er than the dol - phin, that there is none, 'cause dol - phins just - a like to have _ a lot of fun.
No one tells 'em how _ their life is run and no one point's at 'em with a gun. _ They
have a lot of love for ev - 'ry liv-ing crea-ture, the smile of a dol-phin is a built in fea-ture. They be

mov-in' in schools but ev - 'ry-one's the teach-er.
Some-day mis-ter dol-phin I know I'm go'n to meet you.
Interlude
Gtr. 3: w/ Riff A
N.C.
play 3 times
* w/ dist.
* 3rd time (2 meas. only)
Verse
Gtr. 3 tacet
Gtr. 2: w/ Rhy. Fig. 1, 15 times
E7#9
N.C.
4. Back to the land of the po-lice man, where he does what-ev-er he says he can. In-clud-ing
hat-ing you be-cause you're a Jew, or beat-ing black ass, that's noth-ing new.
Trig-ger hap-py cops, they just like to brawl, they use guns, clubs, gas, but that's not all. They got
puke. rid-den pris-ons and sex sick jails. Fuck the poor, if you're rich you pay the bail. So sup-
Riff A
Gtr. 3 (dist.)
mf
15ma
P.H.
T
A
B

E7#9
N.C.
port your po - lice, sup - port your lo - cal wars, a - that's the way to o - pen e - co - nom - ic doors.
Why do we do it? 'Cause the pres - i - dent's a whore. We as - sume the po - si - tion to sell the am - mu - ni - tion.
What the fuck? It's the A - mer - i - can tra - di - tion, a - long with go - ing fish - ing, ap - ple pies in the kitch - en.
Is - n't it bitch - in' see - ing dead men in ditch - es?
Outro
Gtr. 2 tacet
*N.C.(E7#9)
Gtr. 1
w/ talk box
* Chord implied by bass.
w/ bar
Free Time

# Police Helicopter

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

# Nevermind

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

*Additional Lyrics*

2. Never mind the English bands,
   Never mind the simple bands,
   Never mind the Woozato band,
   Never mind Duran Duran,
   'Cause we're the Red Hot Chili Peppers.

3. Never mind the Soft Cell shit,
   That's strictly for the twits.
   Never mind the Men At Work,
   Those tunes are for the jerks.
   'Cause we're the Red Hot Chili Peppers.

4. Never mind Hall and Oates,
   Those guys are a couple of goats.
   Never mind the Culture Club,
   That jive's just one big flub.
   'Cause we're the Red Hot Chili Peppers.

# Sex Rap

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

Eb7#9 D7#9 N.C.(Am7)
__ fuck, fuck, fuck your brains out. For the mo - ment, come on now, make her shout.
wild la-dy's lov - er, vi - a - ble stud. Be - cause of what is known as a juic - y, wet, pud,
Eb7#9 D7#9
Push it on in and pull __ it on out. Pump that lem - an till till it pouts.
get - tin' it, get-tin' it, get - tin' it good. _
E7#9
Gtr. 1
Gtr. 1: w/ Rhy. Fill 1, 2nd time
Verse
Gtr. 1: w/ Rhy. Fig. 1, 1 1/4 times
N.C.(Am7)
In my head I hear a hell - a - fied hum, I take to rub - bin' her on the bum. _ Ad -
Eb7#9 D7#9
just the lips some on the tongue, _ with my thumb I strum her plum.
N.C.(Am7)
Gtr. 1: w/ Rhy. Fill 2
Start to make her or - gas - m, tastes a lit - tle bit like, ooh, now rum.
Gtr. 1 tacet
N.C.
I like to make her cum to the
rhyth - m of the drum. _ Make her cum, make her cum, cum!
Rhy. Fill 1
Gtr. 1 F7#9 E7#9
Rhy. Fill 2
Gtr. 1
T
A
B
5 5 5 3 5 3 5 0 3

# Blues For Meister

Words and Music by Michael Balzary

Intro

Verse

Moderately Slow Funk ♩ = 85

N.C.

(bass)

A9

1. It's al-ways half and half, I'm hap-py and I'm sad.

Gtr. 1 (clean)

*mf*

Gtr. 2 (dist.)

*mf*

w/ bar

w/ bar

w/ bar

-1

**Chorus**

* During choruses lead vocal is doubled by background vocals.

N.C.(B7)
co - zy lit - tle kit - ty, up sit - tin' on the couch. _ Oh, kit - ty cat, oh, ba - by, I real - ly miss you now. Well,
w/ bar
(F♯7♯9)
have some re - spect for my cat. _ He got squashed by the wheel _ of a Cad - il - lac. _ Well,
let ring
w/ bar
(B7)
me and my pus - sy, we lost our flow. _ Well, good-bye _ my lit - tle cal - i - co. _ 2. Your
w/ bar
-1 1/2
Verse
A9
food's still in the cup-board hang-in' in its _ can. _ You
Gtr. 1
Gtr. 2
w/ bar
1/2
even ♪'s

Am11
A9
used to love to eat it
down.
I'll
w/ bar
w/ bar
w/ bar
A7#9
A9
al - ways love you Mei - ster,
you were so
good _ to
me.
There's
w/ bar
P.M.

noth-ing like you no-where, as far as I can see.
P.M.
w/ bar
fdbk, w/ bar
Chorus
Gtr. 2 tacet
N.C.(B7)
F♯7♯9
Blues for Mei - ster, you sweet lit - tle thing. Blues for Mei-ster, I'm so sad I got - ta sing. A
Gtr. 1
w/ bar
N.C.(B7)
co - zy lit - tle kit - ty, up sit - tin' on the couch. Oh, kit - ty cat, oh, ba - by, I real - ly miss you now.
w/ bar
(F♯7♯9)
Have some re - spect for my cat. He got squashed by the wheel of a Cad - il - lac. Well,
let ring
w/ bar

(B7)
me and my pus-sy, we lost our flow. Well, good-bye my lit-tle cal-i-co.
w/ bar
w/ bar
-1 1/2

Trumpet Solo
w/ Purring & Meowing, till end
D9
C9
B9
play 8 times

C9
D9
w/ bar
slack

Guitar Solo
A9
A7#9
Gtr. 2
w/ bar
Gtr. 1

* Applies to vibrato only.
** For remainder of song Gtr. 1 is two gtrs. arr. for one gtr.

A9#11
even ♪'s
A9
A6
A9sus4
Am9
full
w/ bar
-1/2


Free Time

A9
w/ bar
-1/2

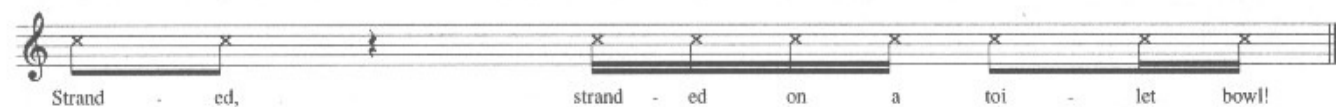
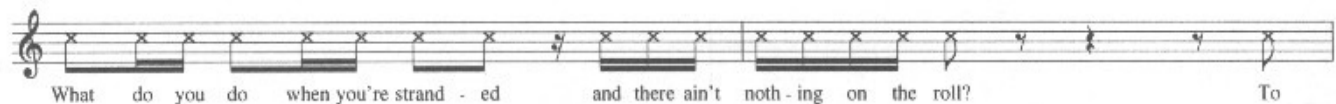

G7b5
w/ bar
-1/2
-2 1/2

# You Always Sing The Same

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

* Chord symbols reflect combined tonality of guitar and bass parts.

# Stranded

Words and Music By Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

# Flea Fly

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

# What It Is

Words and Music by Michael Balzary and Anthony Kiedis

Verse
N.C.(E7)
pow - er of It we are a - bout to as - tound. All your pre - con - cep - tions, they will come un - bound.
Riff B
End Riff B
let ring
"Lis - ten ver - y close," my in - ner voice ex - pounds. "We are the hu - man race, and we groove to the sound." Yes, we de -
Riff B1
End Riff B1
Gtr. 1: w/ Riff B1, 5 times
liv - er the truth to our mu - si - cal birth, a soul shock - ing sound will e - lec - tri - fy the earth.
Peo - ple have to know that it's not a - bout mon - ey. Cash is not the way to make your life sun - ny. There
is no need if you got the soul seed. Love, life and peace, it can on - ly be - gin when you
know in your heart that the change is with - in. Love all your broth - ers and love all your sis - ters.
Love all the miss - us and love all the miss - es. And don't be shy when you're shar - ing your kiss - es. Greed,
jeal - ou - sy gets boos and hiss - es. What it
Gtr. 1
Riff B2
End Riff B2

Chorus
N.C.(Gm7)
is, what it is, so much to be found. What it is, what it is, groove down to the sounds. What it
is, what it is, what it is in a song. What it is, what it is, you can do no wrong.
Verse
Gtr. 1: w/ Riff B
Gtr. 1: w/ Riff B1
Gtr. 1: w/ Riff B1, 5 times
N.C.(E7)
N.C.(E7)
3. Bal-ance your life with the right kind of foods, to eat a sad cow, is to eat an-oth-er you. Well, that's an
un-fair rap, it's un-for-giv-a-bly rude, it-'ll put your Kar-ma in the worst of moods.
Some-one's drink-ing booze and tak-ing too man-y ludes, 'cause when you cop, don't you cop an at-ti-tude. And that's an
ug-ly thing, it's not the real you. So please y'all, take some sound ad-vice, be your-
Gtr. 1: w/ Riff B2
self, clear your mind, make a sac-ri-fice. The al-ways so-ber you is es-pe-cial-ly nice.
Interlude
Gtr. 1
N.C.(Gm7)

Gtr. 1: w/ Riff B
N.C.(E7)
Gtr. 1: w/ Riff B1, 1st meas.
Verse
Gtr. 1: w/ Riff B1, 2nd meas.
N.C.(E7)
4. Don't loot, don't shoot, give com - et the boot. I
Gtr. 1: w/ Riff B1, 5 times
love it kick - in' back and playin' my bam - boo flute. Re - fuse to fight wars for po - lit - i - cal whores. Un -
sur-passed peace lines the salt wa - ter shores. It is my no - tion that the per - fect peace po - tion can be
found in the wake of the green sea o - cean. The long rock - y swells of the might - y blue o - cean is the
cra - dle of peace, it's the per - fect peace po - tion. There you will find it, with sweet sea crea-tures, the
smile of a dol - phin is a built in fea - ture. We will learn much peace with the whale as your teach - er. "Good
Gtr. 1: w/ Riff B2
morn - ing class, how ver - y nice to meet you." What it
Chorus
N.C.(Gm7)
is, what it is, so much to be found. What it is, what it is, groove down to the sounds. What it
Gtr. 1
is, what it is, what it is in a song. What it is, what it is, you can do no wrong.

Interlude
N.C.(E7)
let ring
Verse
Gtr. 1: w/ Riff B
Gtr. 1: w/ Riff B1
Gtr. 1: w/ Riff B1, 6 times
5. O-pen up your hearts to the plan-ets; to the stars. With your spir-it take a trip from Ve - nus to Mars. You know,
Ein - stein did while Hit - ler hid. Now Al-bert lives for-ev-er in ev - 'ry sin-gle kid. But, with
A-dolph Hit - ler we are per-ma-nent-ly rid. Pi - cas-so, Mis-ter Da - li and my man Jim - i Hen-drix,
these cool broth-ers make the world go 'round. Yeah, they do it with art, and Jim - i did it with sound. But, by
all these men it was found, each and ev - 'ry per-son can be just as re - nowned. Don't let the
world's rac - ist creeds give your pret - ty face a frown. Stand up for e - qual rights, I mean buck - le down. Go
Gtr. 1: w/ Riff B2
spread the word from town to town. We are the hu - man race and we groove to the sounds.
Gtr. 1
N.C.(E5)
(G5) (A5) (E5)
(G5) (A5)
* Play 2nd time only.
Outro
Gtr. 1: w/ Riff A, 1 1/2 times
N.C.(E5)
N.C.
(G5) (A5) (E5)
Now that you've heard what it is in this song, from here on in you can do no wrong.

# NOTATION LEGEND

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